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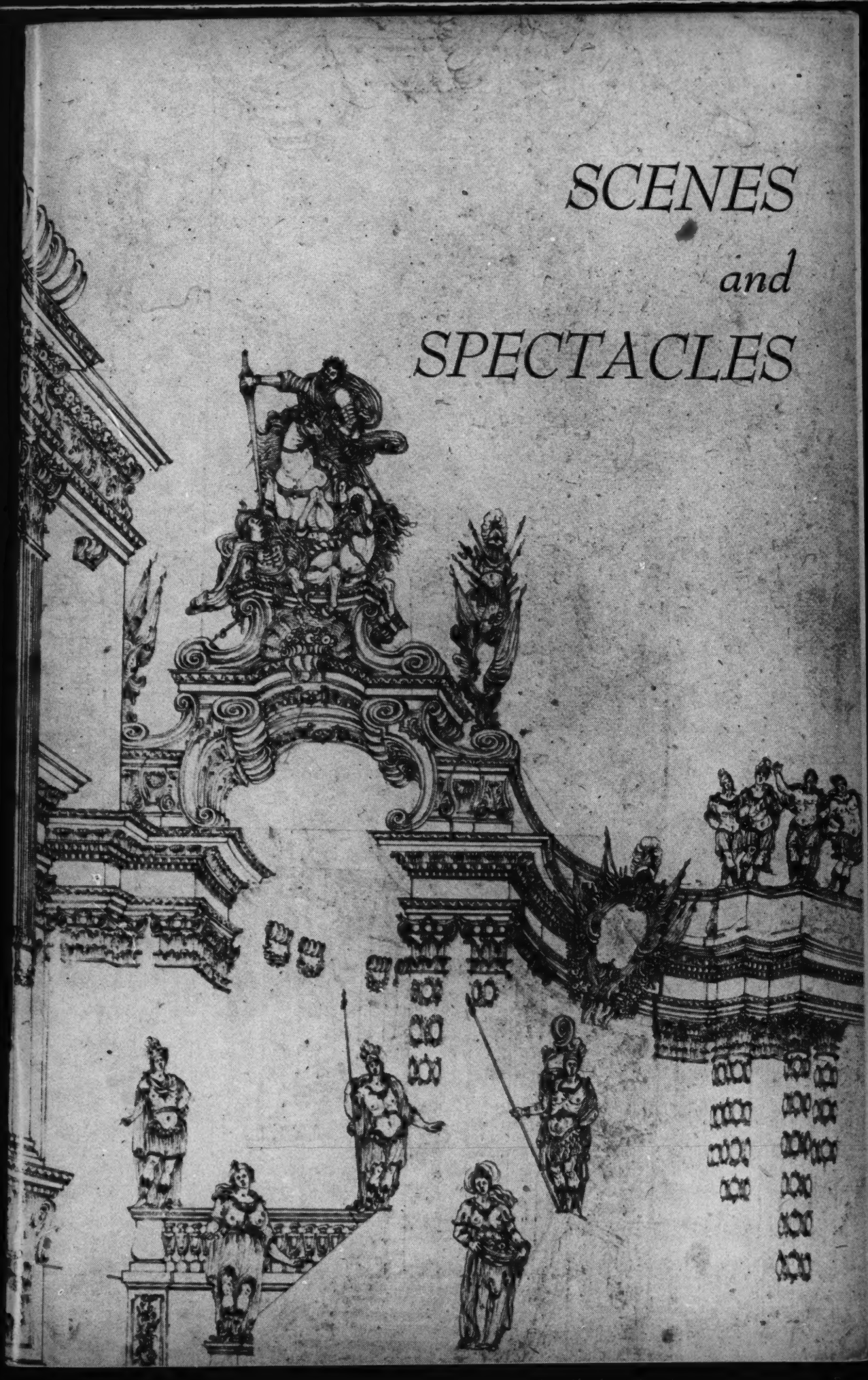
General

SCENES and SPECTACLES



COVER: ANTONIO GALLI-BIBIENA

Left Portion of a Design for a Scene of Triumph

SCENES and SPECTACLES

THE THEATRE-WORLD OF THE BAROQUE

An Exhibition of Paintings, Drawings, Prints, Books, Sculpture, Embroideries, and Porcelain

THE QUEENS COLLEGE ART COLLECTION
PAUL KLAPPER LIBRARY
QUEENS COLLEGE
OF
THE CITY UNIVERSITY OF NEW YORK

March 19 - April 13, 1962

ABOUT THE QUEENS COLLEGE ART COLLECTION

The Art Collection is a teaching collection designed to give students the immediate experience of handling and studying original works and to afford instructors ready access to examples of all historical periods. Works discussed in class can be seen daily, and individual pieces can be requested for specialized examination by students doing research papers. Thus, The Collection serves as an incentive to use the research materials of the Library in a coordinated study program.

The Collection was founded in 1957 through the vision and generosity of individual art collectors and scholars who were eager to further the students' awareness of art and to provide the nucleus for an eventual museum for the Borough of Queens.

In addition to displays of The Collection's resources, a major activity has been the sponsoring of loan exhibitions, related to the teaching program of the College and under the supervision of the faculty. The present exhibition is the third such display to be enhanced by distinguished public and private collections; the previous two were "Man in the Ancient World," organized by Dr. Edith Porada in 1958, and "The World as a Symbol: An Exhibition of Medieval Art," organized by Dr. Frances Godwin in 1959. Such exhibitions unite in tangible form the interests of our students and faculty with dedicated collectors and institutions for the purpose of public viewing.

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FOREWORD

Men of the 17th century lived in a world of growing complexity and contradiction. The dominant concourse of the esthetic, religious and social elements of this changing environment created the art of the Baroque, one of the most vital and dynamic manifestations of Western culture.

The outstanding feature of Baroque art is the development of a specific kind of universality which manifests itself in the power to mold visual concepts of space and to create a unified whole from the most varied parts. Compounded of opposing tendencies, dramatic and introspective on the one hand and objective and realistic on the other, Baroque art frequently utilizes the devices of the theatre to reconcile contradictions and express its important messages. Narrative and theatrical scenic elements are therefore dominant in a good part of its major production, and theatrical scenography is always close to the fullest expression of Baroque art.

Because of its emphasis on the dramatic in visual experience, the Baroque has been regarded consistently as the most theatrical of all styles. The exhibition, *Scenes and Spectacles*, seeks to define more precisely the character of the Baroque theatre, its role in shaping the cultural, political and social life of the Western world, and its relation to the visual arts of its time.

CARL E. STOVER
Chairman, Department of Art

INTRODUCTION

"The Baroque style reaches its decisions through spectacle. . . . (It) is a style of plenitude, capable of absorbing and robustly transforming to grandeur, every sort of realism....It is an art given to superlatives."

WYLIE SYPHER[1]

The utilization of spectacle or of spectacular forms marks the music and literature of the Baroque era as well as its visual arts. One possible reason for this phenomenon is that the 17th century was the period of the theatre's coming of age. It saw the establishment of a literary conceit which symptomatically deemed any scholarly program a theatrum[2] or theatre, and it saw the development of the most theatrical of musical forms—the oratorio and the opera.

The genealogy of the Baroque theatre is long and complex. Its character developed in part from antique survivals and was further shaped by the medieval *tableaux-vivants*[3] presented in connection with royal entrances. Both the symbolism and the utilitarianism inherent in the *tableaux-vivants* anticipate the most important features of the Baroque theatre. Whereas we currently regard the theatre primarily as entertainment, however thought-provoking, the Baroque theatre was that period's most effective instrument of propaganda. For one hundred and fifty years it faithfully served the European aristocracy, proclaiming its aims through pertinent allegory, glorifying its sense of world order, and, when necessary, deifying the royal actors who graced its symbolic stages. Court etiquette was already so formalized that it easily lent itself to play-acting. Not only were the celebrations of births, marriages or deaths the occasions for performances, but even the monarch's daily routine suggested the theatre. The *levée* of the French king or his populous accompaniment to the bedchamber at night demanded an appropriate *mise en scène*, in which the king became the principal actor and the members of the royal household, supporting players. Jean Le Pautre's *Project for a Royal Bed* (No. 40), probably designed for Louis XIV's use at Versailles, strongly suggests a stage setting. The bed, which dominates the center of the stage, is framed by a proscenium arch, but the illusionary space continues beyond the arch and approaches that of the spectator, drawing him into the scene. Thus could the theatrical designer convert ceremonial into visual forms.

1. Wylie Sypher, *Four Stages of Renaissance Style*, N. Y., 1954, p. 181.
2. Richard Bernheimer, "Theatrum Mundi," *Art Bulletin*, XXXVII, pp. 226-247. See also Exhibition Nos. 60-62.
3. George Kernodle, *From Art to Theatre*, Chicago, 1943, pp. 52-76.

In instances where the transformation of the ceremonial into theatre was to be effected out-of-doors, sumptuous gardens and parks like those at Versailles and later at the Viennese court offered natural settings for fire[4] and water displays, and for the kind of mock tournaments (vestiges of the knightly culture of the late middle ages) depicted in the *Combat à la Barrière* (Nos. 35 and 36) which were performed at the ducal court of Nancy in 1627. Jacques Callot's etchings reveal the jaunty and extravagant character of the costumes and machines used in this performance, and in the scene representing *Jason and the Mermaids* we see the nobleman transformed into a great mythological athlete—something that was repeated in virtually every performance of this sort in the 17th century. But there were times when not even a palace or a park was sufficient to embrace the heady exuberance of a full-scale Baroque celebration. On the occasion of a ruler's triumphal entry, whole cities became sets and scenery as the streets were treated to the inventions of theatre designers and engineers, until finally the city itself was transformed by means of temporary architecture into a *via sacra et triumphalis*. Here the monarch was no longer militant, but gloriously triumphant. He became Alexander, or, more accurately, Caesar. In the Baroque his royal reception by the city—a traditional greeting extended to visiting princes since the 14th century—assumed such monumental proportions that it seemed, by comparison, to dwarf those of the past. It was also one of those rare moments in the Baroque which afforded the opportunity of participation to the otherwise neglected segments of society.

Of greatest importance in the entries, were the splendid triumphal arches, embellished with statues, painted panels simulating reliefs, banners, medallions, escutcheons and panels with literary devices. Their architects were among the most distinguished artists in Europe, and their ephemeral magnificence was celebrated through countless books which illustrated and described the princely pageantry. Among the greatest of these was a book which commemorated the entry of the Cardinal Infante, Ferdinand, into Antwerp, the capital of the Spanish Netherlands. Peter Paul Rubens was in charge of the entire production which took place in December of 1634, and his own words testify to the significance he attached to this undertaking: "Today I am so overburdened with the preparations for the triumphal entry of the Cardinal Infante (which takes place at the end of this month), that I have neither time to live nor to write."[5] An etching (No. 39) represents, in part, the fruits of Rubens' labors. It is the front portion of the principal arch and it provides ample illustration of the tendency to give allegorical representation to the religious and dynastic aspirations of the prince, in this case of the Spanish Hapsburgs. The black and white sobriety of this engraving makes us lose sight of the structure's original character. Made of wood and stucco, triumphal arches and other similar festive decorations were lavishly painted and gilt to simulate the textures of rich materials with deceptive accuracy.

4. Notably, the famous *Plaisirs de l'Isle Enchantée* at Versailles, 1664.
5. *The Letters of Peter Paul Rubens*, trans. and ed. by Ruth S. Magurn, Cambridge, 1955, p. 393 (December 18, 1634).

Turning from the outdoor spectacle to the interior stage, the student of the Baroque theatre finds that its forms derive ultimately from Italian prototypes. Just as Italian artists had formulated the stylistic vocabulary of the Renaissance and spread it north of the Alps, so the poets, musicians and, above all, the stage designers working at the courts of Florence, Modena or Mantua, or for the learned academies such as the Olympian Academy of Vicenza, created the precedents for the performances of the 17th century. Here a tradition of non-professional private theatre, in contrast to the professional public theatre of the *commedia dell'arte*, supplies the decisive influence. An early monument in the step-by-step evolution of the Baroque musical spectacle was the performance of *Edipo Tiranno* (Oedipus the King), given at carnival time on March 23, 1585 in Andrea Palladio's newly-completed Teatro Olimpico. Palladio, one of the Academy's charter members, had begun work on the amphitheatre with its permanent perspective stage in 1580 in order to provide the Academy with a theatre for the production of classical drama. The opening performance, for which the composer Gabrieli wrote incidental music, did not take place until one-thirty in the morning owing to the extended socializing of the distinguished audience. In addition to the indigenous Venetian nobility, the spectators included the French ambassador to Venice and the Austrian Empress Maria. G. B. Maganza's sketches of costumes for the performance (Nos. 5 and 6) depict figures in dramatic action, action which is strikingly conveyed by the sense of swift execution deriving primarily from the summary pencil and pen lines.

An equally vigorous treatment of figures in action can be seen in the swashbuckling warriors of Bernardo Buontalenti's *Theatrical costumes* (No. 7) which were probably destined for a great Florentine festival such as the *Intermedii*[6] for the marriage of Marie de' Medici and Henry IV of France in 1600. In this drawing, the areas of wash reinforce the sense of movement already suggested by the figures' gestures. From the animated skeleton in the lower left-hand corner of the work, to the more detailed execution of the central warrior, Buontalenti's nervous, florid line enables the warriors almost to leap from the page. By way of contrast, another Buontalenti *Costume for a Florentine Masque* (No. 8) and that of an unknown Florentine Artist working c. 1625 (No. 11) reveal a more disciplined, descriptive line and a more conservative use of wash to give volume to the bodies. Similarity can be noted between the helmets in both the Buontalenti and unknown Florentine drawings and that found in No. 13, which, though from a later period, displays the consistency of a theatrical convention.

The libretti of the festival spectacle invariably required the appearance of classically attired knights in the guise of Hercules, Achilles, Ulysses, etc., and it drew as frequently from the heavens for its other characters. The appearance of Jupiter, Mars, Mercury, Venus or other planetary divinities, still possessing their "astrological potency"[7] was a guarantee of good fortune and prosperity

6. A processional pageant interjected between the acts of comedies.
7. Bernheimer, *op. cit.* p. 235.

which acted magically on the aristocratic participants—even the most devoutly religious. Thus a repertoire of themes, philosophically and politically geared to the aims of an autocratic society, was systematically developed during the 16th and 17th centuries. Since the Baroque theatre was also a *theatrum mundi* or world-theatre, a scanning of the libretti of its musical spectacles testifies to the great popularity of one only slightly varying theme: the harmony of the spheres, a harmony which necessarily derives from the sagacity of the monarch and his ability to perform correctly his assigned role in the world system. Accordingly, the four elements, and the four continents are given frequent allegorical representation, both in actual performances and in the emblematic and symbolic excerpts which can be found in the monumental fresco cycles of the late Baroque.[8] Francesco Solimena's *Asia* (No. 3) and Abraham Bosse's *Four Continents* (Nos. 37 and 38) display remarkable consistency in symbols employed and even in style, despite the geographic and time differences involved.

Though costumes provide some indication of the affluent splendor of the Baroque stage, the grandeur of the age is more accurately reflected in its numerous stage settings. A drawing by a Mantuan Court Artist c. 1650 (No. 14) is interesting on a number of counts. First, it reveals in detail the proscenium framing the stage, thus giving some idea of the scale and kind of architecture employed at this time. Secondly, it shows on-stage a deep perspective view of a palace court, floating above which are the familiar figures of Athena and Apollo, and thirdly, it effectively separates performance from proscenium through the use of red-chalk. The type of deep, one-point perspective[9] employed here is typical of a phase of representation through which Baroque theatre design passed. It is repeated throughout the 17th century until the striking innovations of certain Bolognese stage designers[10] at the end of the century.

An earlier example of a similar stage setting can be seen in No. 41, an engraving after Giacomo Torelli's design for Act IV of Corneille's *Andromède*. This is an instance of the spread of Italian staging techniques to another country, in this case, France. Torelli, who first practiced stage designing in Venice, came to Paris in 1645 at the request of Cardinal Mazarin for whom he created scenery and machines in the Petit-Bourbon Theatre. This set represents an entrance hall to a palace, similar to No. 14, though far more severe in its architectural detail. Moreover, the depth is considerably limited by the imposition of a central pavillion whose archways merely suggest a garden vista beyond. It is clear in this work that Torelli's exposure to French architectural practice accounts for some of the specifics of architectural detail.[11] Designs like this one, or those by Carlo Vigarani, Torelli's countryman who also worked in Paris

8. cf. Fra Pozzo's *Allegory of the Missionary Work of the Jesuits* in the Roman church of San Ignazio.
9. The use of perspective stages featuring 3 types of scenes—tragic, comic and satiric—derives from the Roman architectural theorist, Vitruvius, who enjoyed great popularity from the mid-15th century through the mid-16th century.
10. The Galli-Bibiena.
11. Per Bjurström, *Giacomo Torelli*, Stockholm, 1961, p. 154.

between 1659 and 1680, influenced young French artists of whom Jean Bérain is the best known. No. 18, a counter-proof of a black crayon drawing, depicts a *Palace of Poseidon* and displays, by comparison to Torelli, a more decorative, even playful use of architectural forms, and a preference for curved lines. Bérain was appointed designer to Louis XIV in 1675, and five years later succeeded Vigarani as designer for the Opera and for costume and decor at the *Académie Royale de Musique*. He dominated French stage design until his death in 1711.

Another Italian artist who was instrumental in popularizing the Baroque stage elsewhere in Europe was Ludovico Burnacini. Ludovico and his father, Giovanni were the chief theatrical engineers for the Austrian Caesars from 1659 till 1707. To celebrate the marriage between Leopold I and the Infanta Margherita Theresia in 1668, the services of the poet, Francesco Sbarra, the composer, Marc Antonio Cesti and the stage designer were assembled in the opera-spectacle *Il Pomo d'oro* (The Golden Apple). Nos. 44-47 represent several of the highlights of the opera. In the *Prologue* (No. 44) the viewer finds the now-familiar palace court, its columns embellished by distinguished equestrian figures of bygone Hapsburgs, and in the center, before a curved facade reminiscent of one of Bernini's Louvre designs, the apotheosized Leopold I, a huge, halo-like laurel wreath suspended above his head. A performance of this type left little doubt in a subject's mind as to the nature of the monarchy and its God-given mission!

We find it hard to visualize the complicated machinery so indispensible to the success of these performances. Nearly every one featured a cloud machine, a descending or ascending deity such as those in Nos. 14, 41, 44, but even more spectacular were the physical transformations which took place on the Baroque stage. The conversion of a palace into a mountain, of a mountain or ruin, into a monstrous hell-mouth similar to the drawing (No. 15) by an Unknown Seventeenth Century Artist, which is very close to Burnacini's hell-mouth for *Il Pomo d'Oro,* is typical of these. As fantastic as the design seems, one can clearly determine the three side wings on either side of the yawning mouth. Occasionally, the fabulous Baroque machine survived and was frozen into a stone monument. Such is the case with the Pestsäule (Plague Monument) in Vienna in whose construction Burnacini[12] had a part. The swirling clouds of stone and interspersed figures in this sculptural ensemble come as close as possible to a realization of the Baroque theatre machines.

The final glorious chapters of Baroque stage design were written by a dynasty fully as royal as those it served, the Bibienas of Bologna. Three of these grand inventors are represented in this exhibition by drawings, Ferdinando (1657-1743) and his sons, Giuseppe (1696-1757) and Antonio (1700-74). Ferdinando was for twenty-eight years "Primario pittore e architetto" in the service of Ranuccio Farnese at Parma, before he transferred to the Imperial

12. Justus Schmidt und Hans Tietze, *Wien*, Vienna, 1957, p. 93.

court at Vienna in 1708. Like his brother Francesco,[13] he was also a practising architect who built a theatre in Mantua. In the *Project for a ceiling* (No. 22) there is a sense of authority in the architectural detail, and the use of perspective which suggests Ferdinando's hand. In No. 23, *An Architectural Interior leading to an open Stairway*, we already have a foretaste of the *scena per angolo* which broke completely "the traditional stage picture,"[14] and heralds the new aesthetics of the 18th century. Instead of the strict symmetry of the 17th century performance, Ferdinando gives more varied and subtle illusions of depth. In his drawings and in those of Giuseppe, Nos. 25 and 26, a new grandeur and a new gravity were introduced. The scale of these architectural fantasies is as breathtaking as their detail is intricate. In Giuseppe's great series *Architetture e Prospettive*, published 1740-44 and dedicated to the Emperor Charles VI, the engravings reveal the giant splendor of a royal spectacle (No. 48). Antonio Galli-Bibiena worked primarily in Italy, but spent approximately twenty-five years painting frescoes, designing altars, fireworks and opera sets in Austria, Hungary and Germany.[15] The cover drawing (No. 24) may commemorate a Hapsburg victory over the Turks. It features very precise detailing of both figures and architecture in quill and dark brown ink, but clearly visible are details of the proscenium arch in pencil.

The Bibiena represent both the culmination and the end of a great tradition. They were immensely influential, and their method of drawing was still imitated at the end of the 18th century. Apart from their vast output as stage designers, theatre architects and fresco painters, they devoted an enormous amount of time, in their capacity as Imperial architects, to the "theatre of death"—the production of catafalques and other commemorative and symbolic funeral decor. As the monarch's life had been played on a stage, so was his death. Catafalques had been regular church practice from the late middle ages,[16] but did not develop a special symbolic character until the middle of the 16th century. The 17th century saw a prodigious number of royal funerals and a comparable number of wondrously macabre catafalques. Again, Italy provided the models. No. 9, *Decorations for a Catafalque* by Giulio Parigi, who was attached to the Medici court, may depict the interior of their family church, San Lorenzo in Florence. The candles and the rhetorical gestures of the guarding skeletons provide an early indication of a repertoire that with little change saw repetition in the 17th and 18th centuries, the custom not altogether disappearing until the 19th century.[17] No. 42, a catafalque by Jean Bérain, displays almost classic restraint in contrast to Nos. 51 and 52, *Ground Plan and Cross Section of a Catafalque for Louis XIV* by Giuseppe Galli-Bibiena. The funeral decorations were often so splendid that, like the wedding festivity, they were preserved through a book. Such a book is No. 57 which describes the funeral of Queen

13. Francesco was architect of court theatres in Vienna and Nancy, and of the Teatro Filarmonico in Verona.
14. A. Hyatt Mayor, *The Bibiena Family*, N. Y., 1945, p. 22.
15. *Ibid.*, p. 32.
16. Catafalques are represented in both the *Milan-Turin Hours* and in the *Hours of the Maréchal de Boucicaut*.
17. The funeral of Wellington in 1852 saw the last great catafalque.

Mary II of England, while No. 58 illustrates the sympathetic courtesy paid to a deceased prince by a live one.

The ultimate aim of the theatre of death, like the theatre of life was the glorification of the prince, and it offered an opportunity to pay him the final compliment. Its form frequently recalls the triumphal arch with which we began our brief survey of the symbolic Baroque stage.

We have scarcely touched upon many important areas in our exhibition, only hinting through No. 50, at the important religious theatre which eagerly seized upon dramatic representation to spread the word of God. Yet in all of our examples we have seen a remarkable constancy of ideas, despite differences of time or geography.

One important question remains, and we can only guess at the answer. Why is the theatre so important to the Baroque? The answer may lie in the current of pessimism that underlies its superficial optimism. Everywhere man was reminded of the passage of time, the limited reality of the world and the approaching spectre of death. In the theatrical illusion a kind of wishful-thinking took place: the real and the imaginary worlds became one. Through the spectacles of the court theatres this enchantment could be effected most successfully. Once Louis XIV had assumed the character of Apollo, the image of *le roi soleil* became a permanently fixed one.—DIANE M. KELDER

ACKNOWLEDGEMENTS

The perfunctory listing of lenders is scarcely a barometer of their cooperation, therefore I should like to express, however inadequately, my gratitude to the museums, galleries and private collectors who have made this exhibition possible.

Dr. Richard Wunder of Cooper Union, Mr. Hyatt Mayor of the Metropolitan Museum of Art, Mr. Janos Scholz and Mr. Lucien Goldschmidt were especially generous in giving of their time and experience. Drs. Stanley Lewis and Joseph Brewer of the Paul Klapper Library Staff contributed valuable advice on the production of the catalogue and, along with Mr. Neil Richmond, largely installed the pieces. Miss Dolores Deckinger assisted me in the tabulation of catalogue information.

A special word of thanks must be reserved for Mr. Joseph Ternbach, whose contributions to the Queens College Art Collection are well-known, and whose knowledge and enthusiasm are responsible for a number of the exhibition's most attractive pieces.

—D. M. K.

G. B. MAGANZA
Old Man Leading a Boy

G. B. MAGANZA
Young Prince and Old Man

[PLATE I]

B. BUONTALENTI *Theatrical Costumes*

[PLATE II]

S. DELLA BELLA
Theatrical Costumes and Four Heads

B. BUONTALENTI
Costume for a Florentine Masque

[PLATE III]

UNKNOWN FLORENTINE ARTIST c. 1625. *Figure Studies*

[PLATE IV]

L'ASIE.

Le Monde tient de moy tout ce qu'il admire, Le Ciel, l'Air, la Terre, l'Onde,
Je me fais aduer et rang[illegible] Le Pere de Nature.

L'AMERIQVE.

Apres auoir fait la decouuerte du Monde,
Et donné plusieurs Noms à des Terres nouuelles.

L'AFRIQVE.

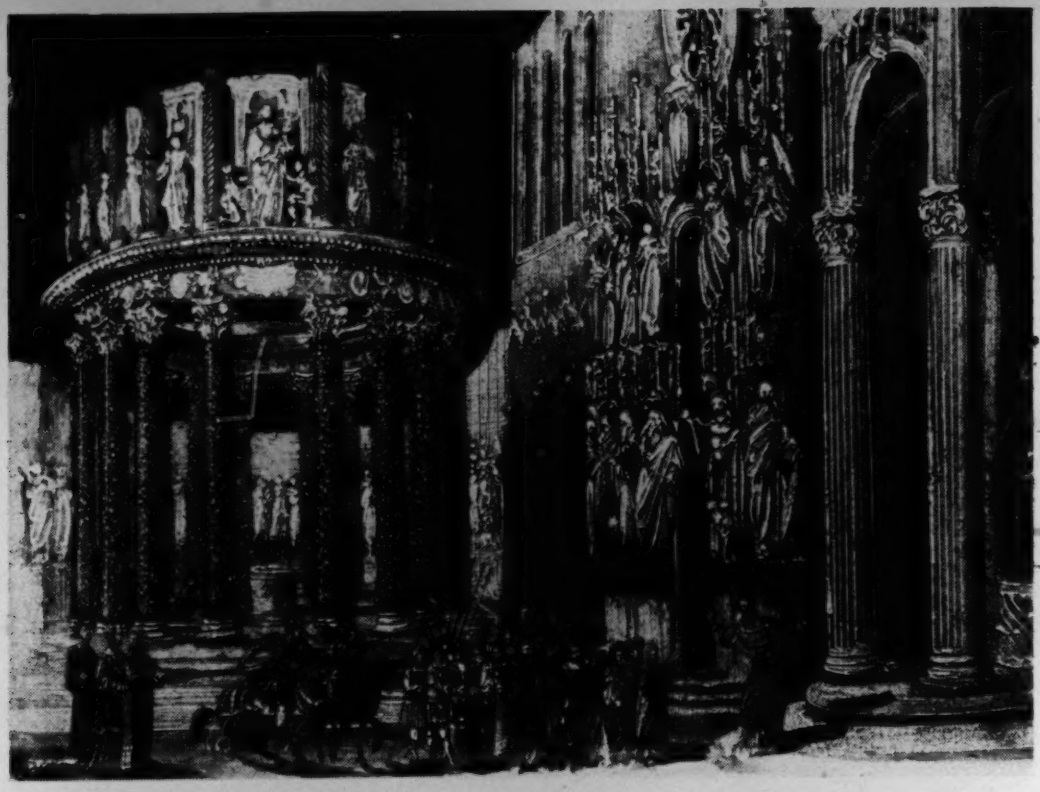
Bien que de mes Enfans le Lache desert m'estonne
Enchaisnant les Mortels par leur seruitude.

L'EVROPE.

Les Sciences, et le Roy de Prouuoyent
Le grand Genie qui tient la Plume illustre.

ABRAHAM BOSSE *The Four Continents*

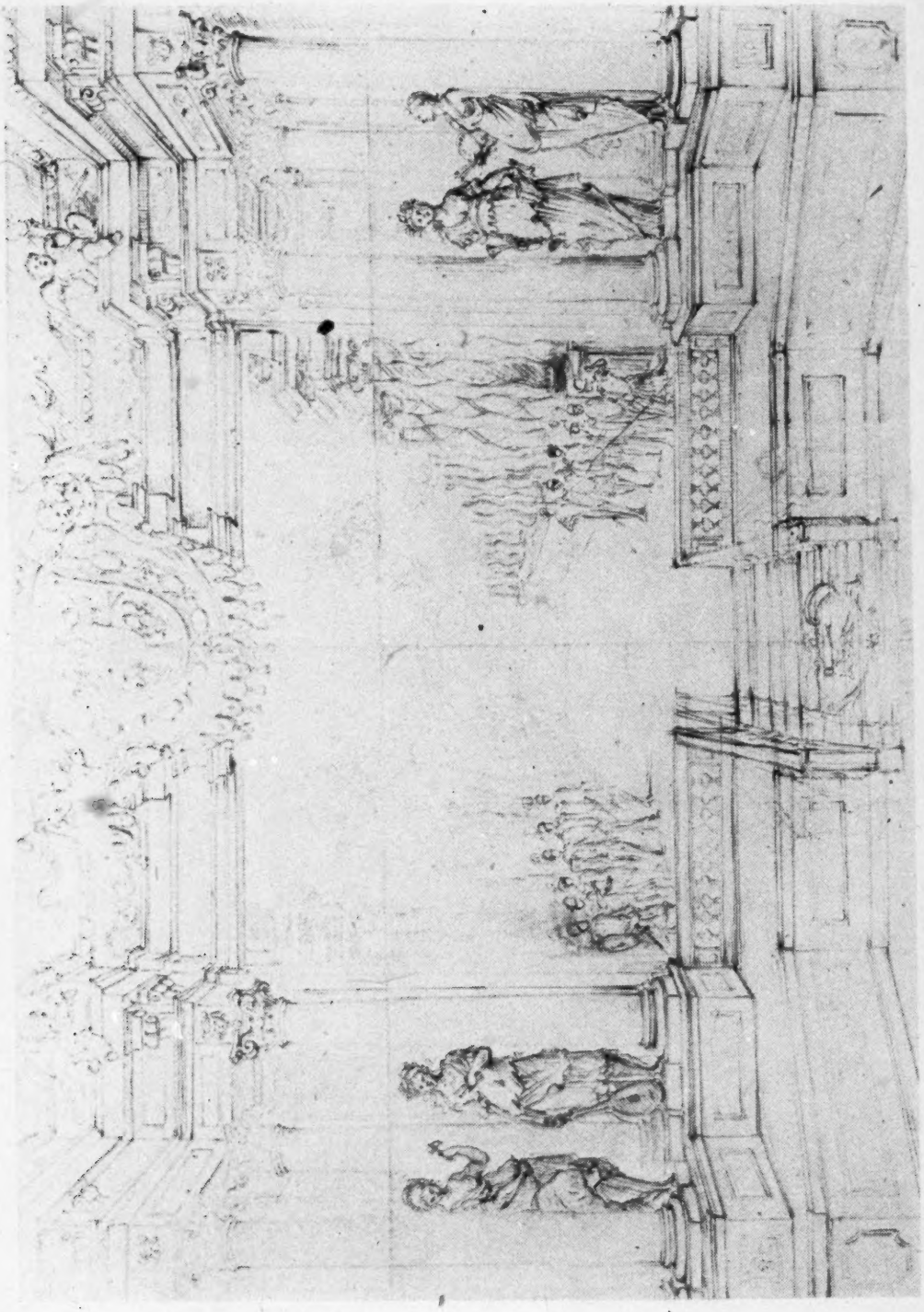
[PLATE V]



MONSU DESIDERIO *St. John the Baptist Preaching*

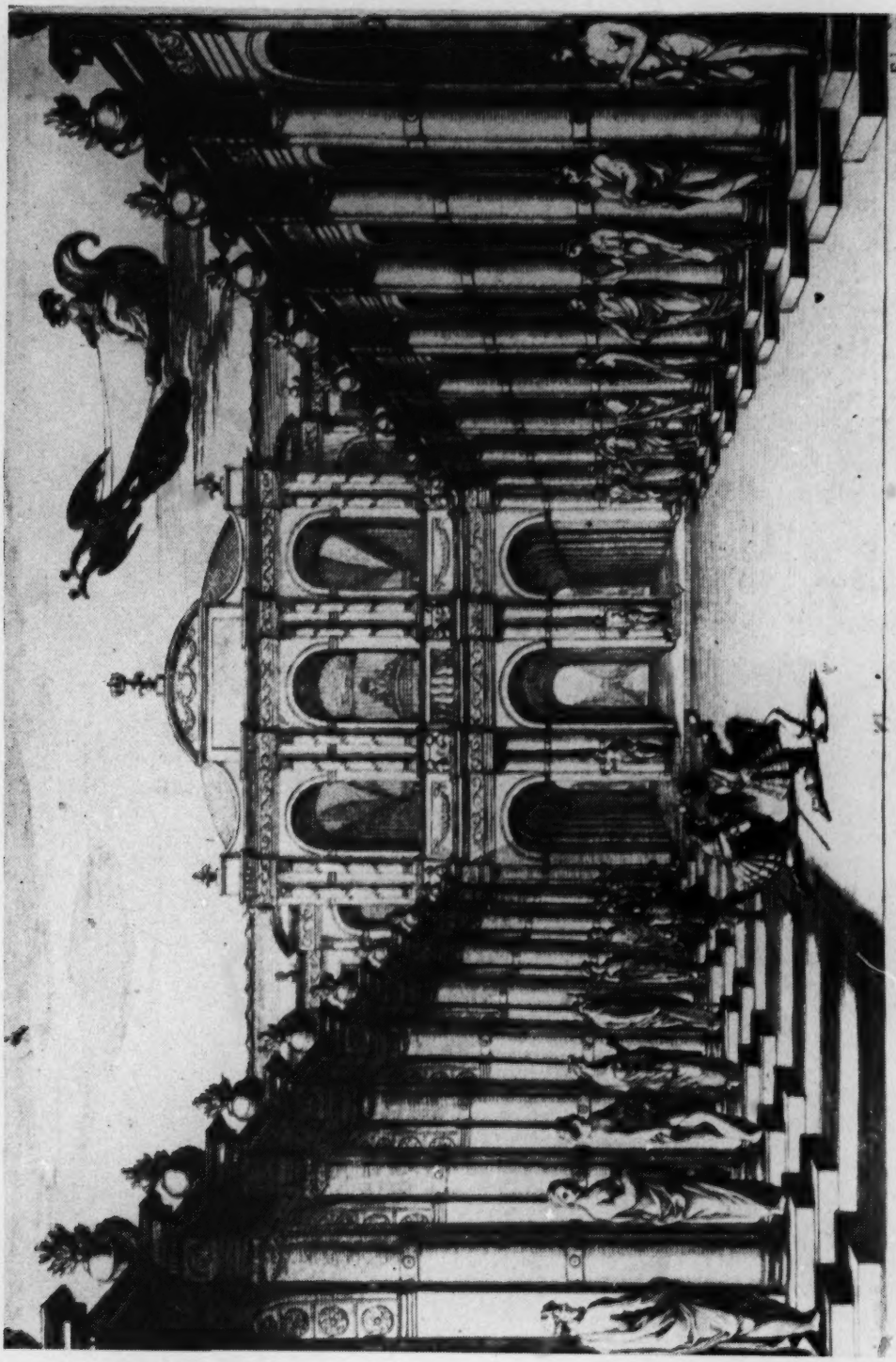
MONSU DESIDERIO *The Head of St. John the Baptist Presented to Salome*

[PLATE VI]



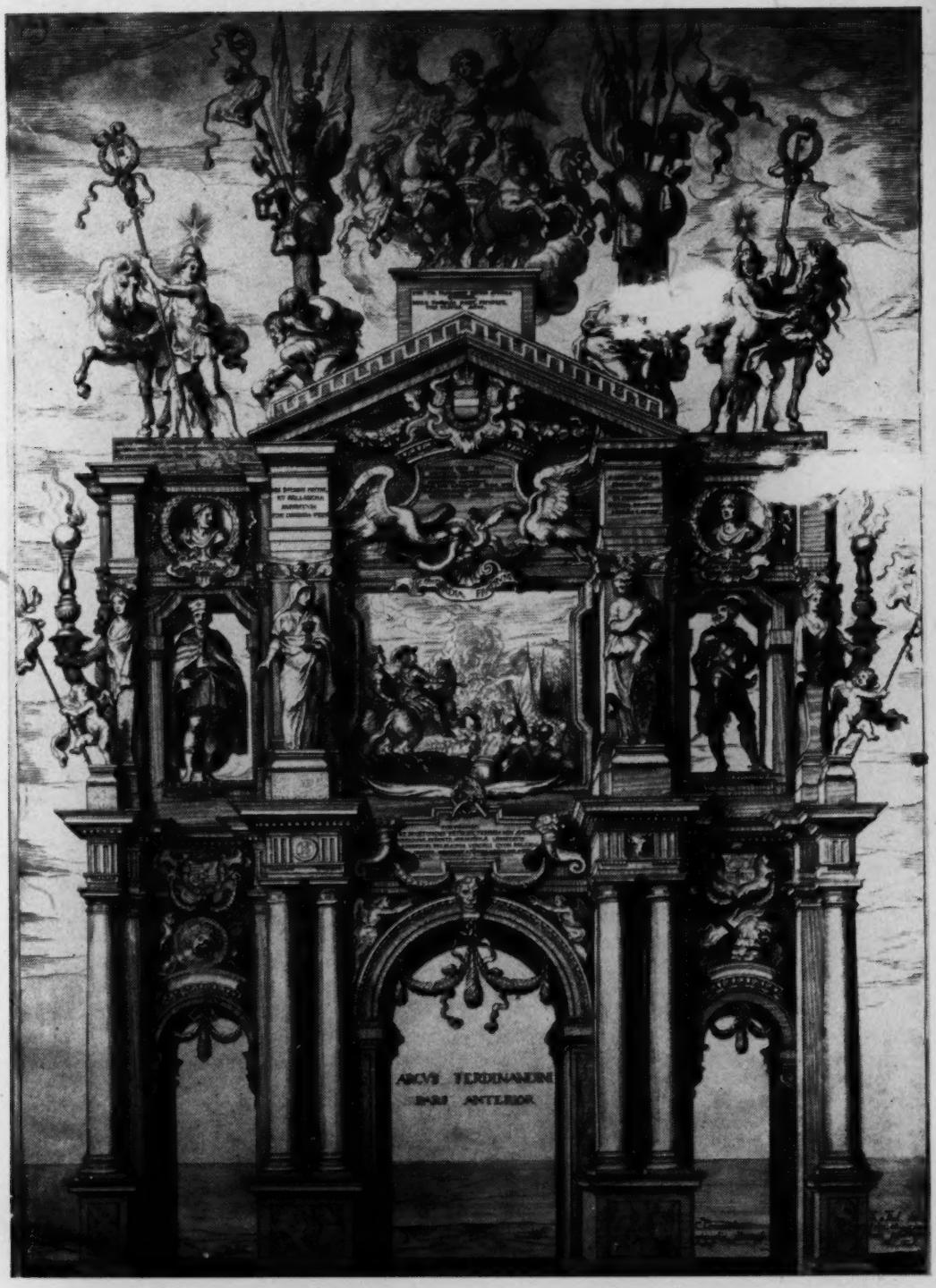
MANTUAN COURT ARTIST *Stage Frame and Setting*

[PLATE VII]



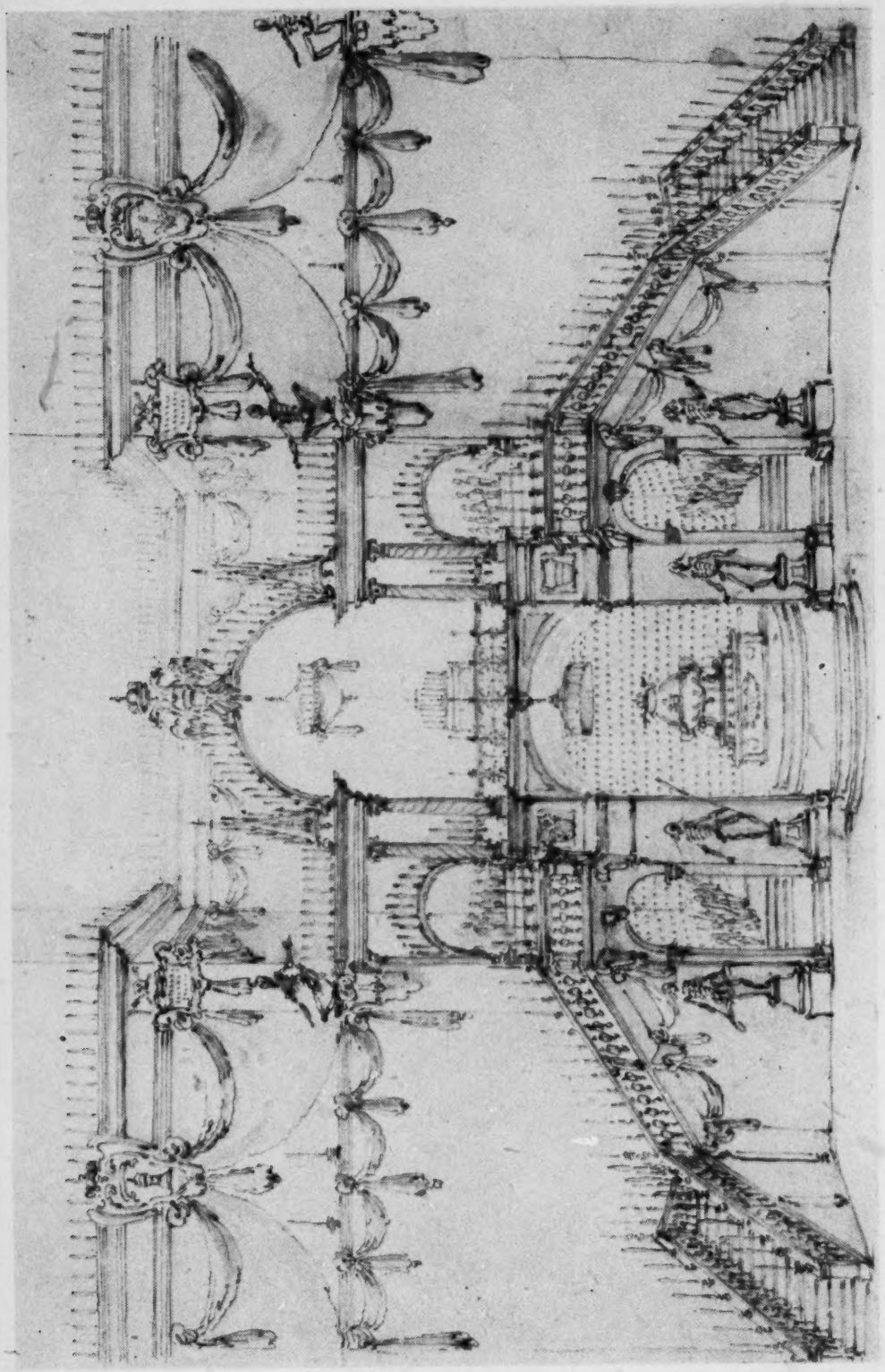
GIACOMO TORELLI *Stage Design for Andromède*

[PLATE VIII]



P. P. RUBENS *Arcus Ferdinandini—1634*

[PLATE IX]

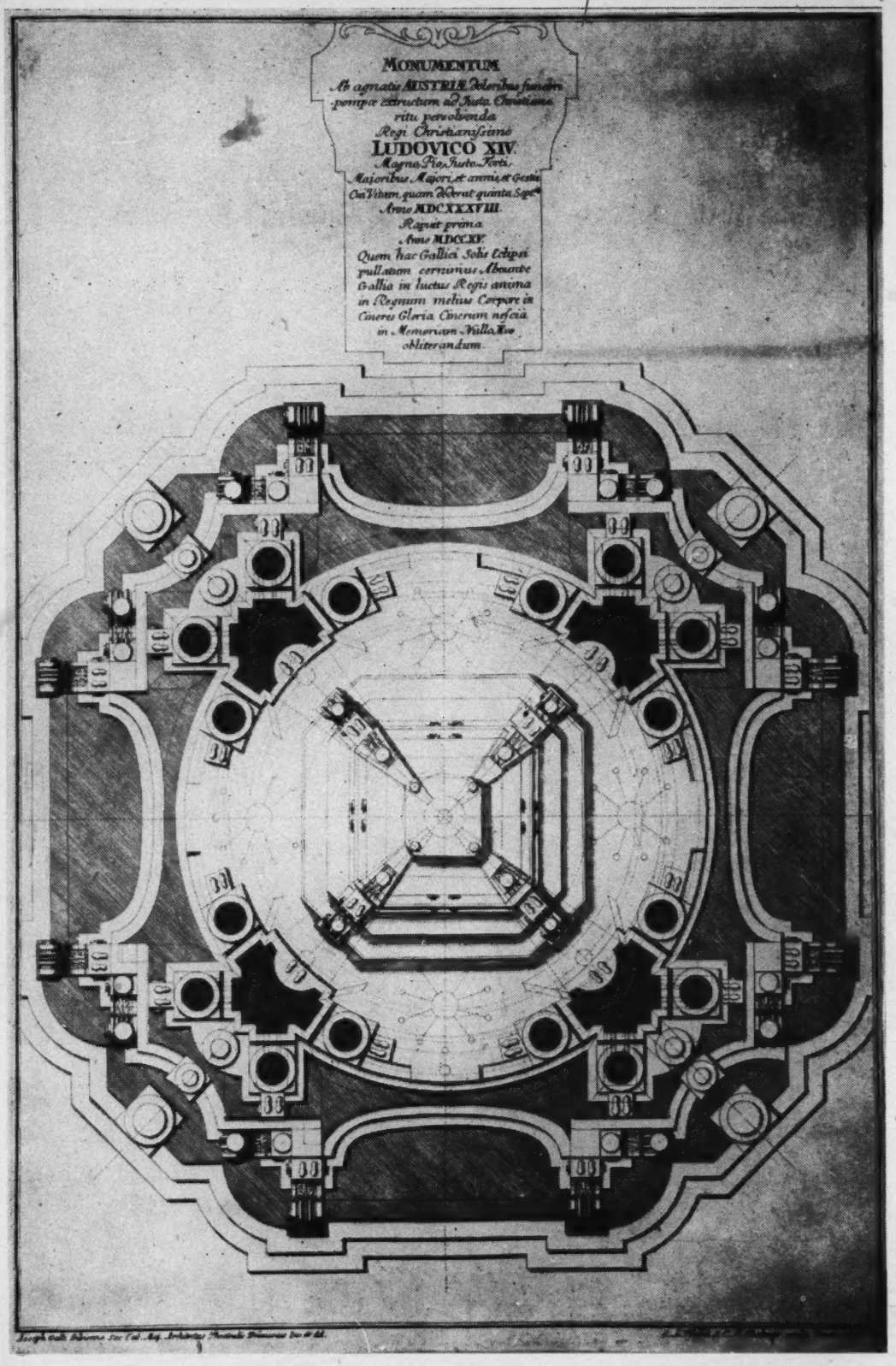


GIULIO PARIGI *Decorations for a Catafalque*

[PLATE X]

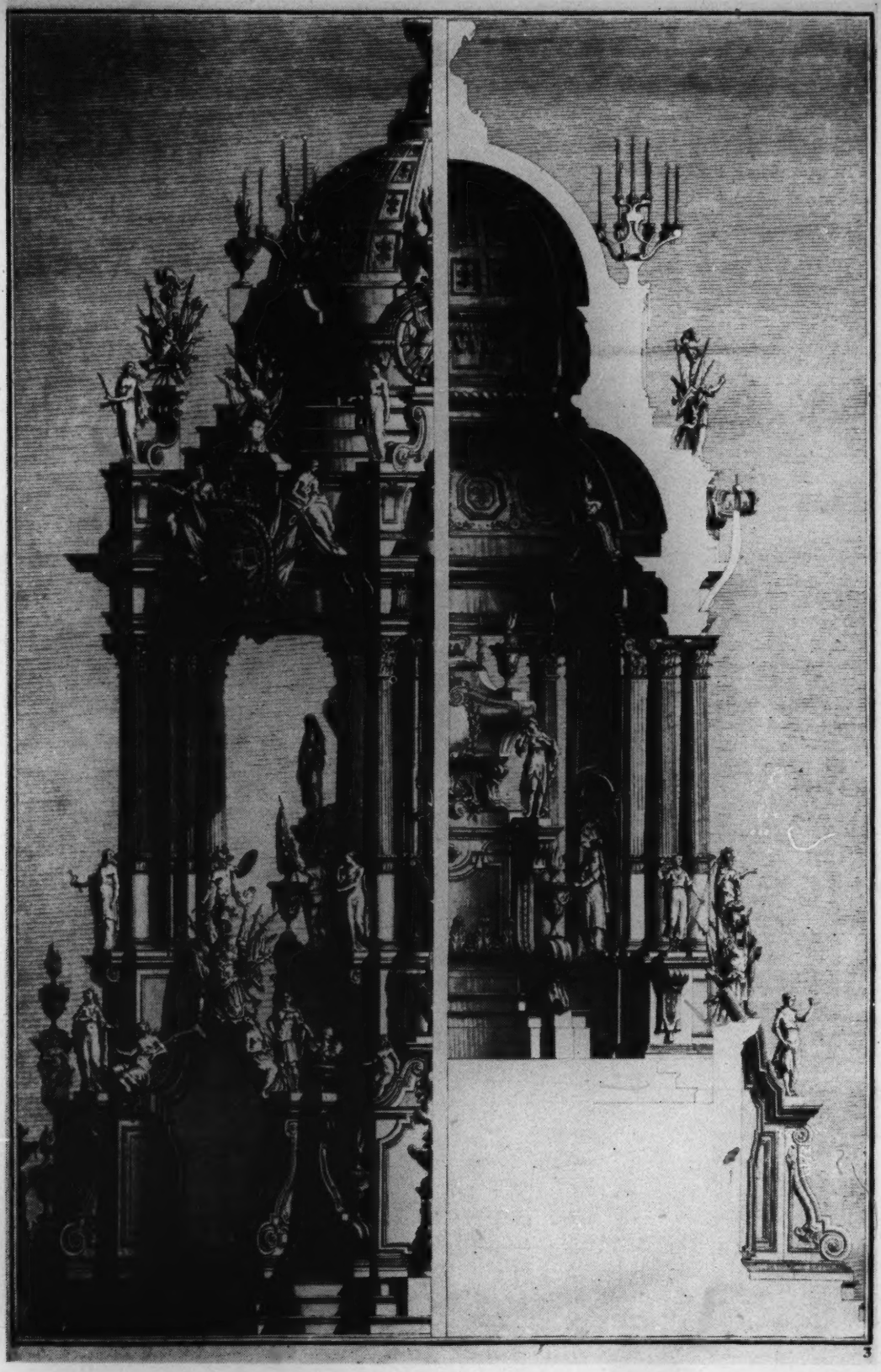
ITALIAN ARTIST c. 1700 *Catafalque for a Prelate*

[PLATE XI]



GIUSEPPE GALLI-BIBIENA *Catafalque for Louis XIV: Ground Plan*

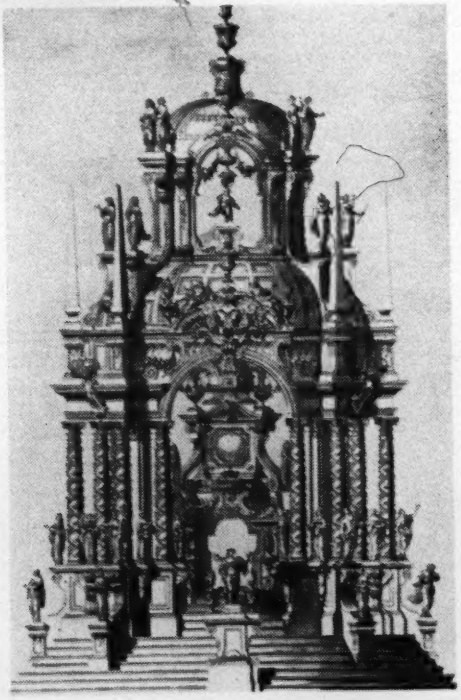
[PLATE XII]



GIUSEPPE GALLI-BIBIENA *Catafalque for Louis XIV: Cross Section*

[PLATE XIII]

JEAN BERAIN
Funeral Decorations

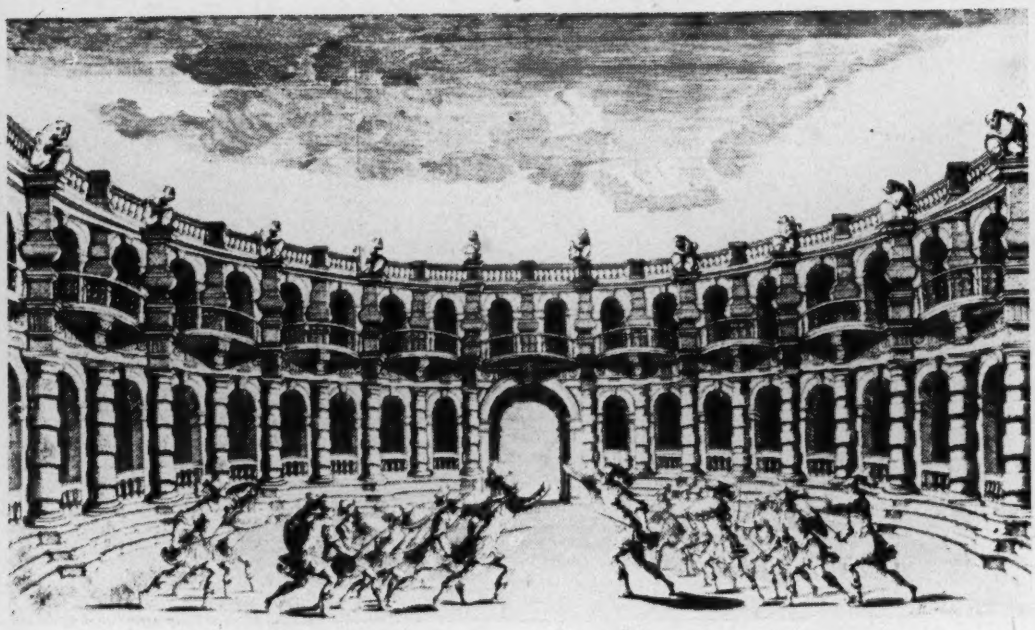


GIUSEPPE GALLI-BIBIENA
Catafalque for a Hapsburg

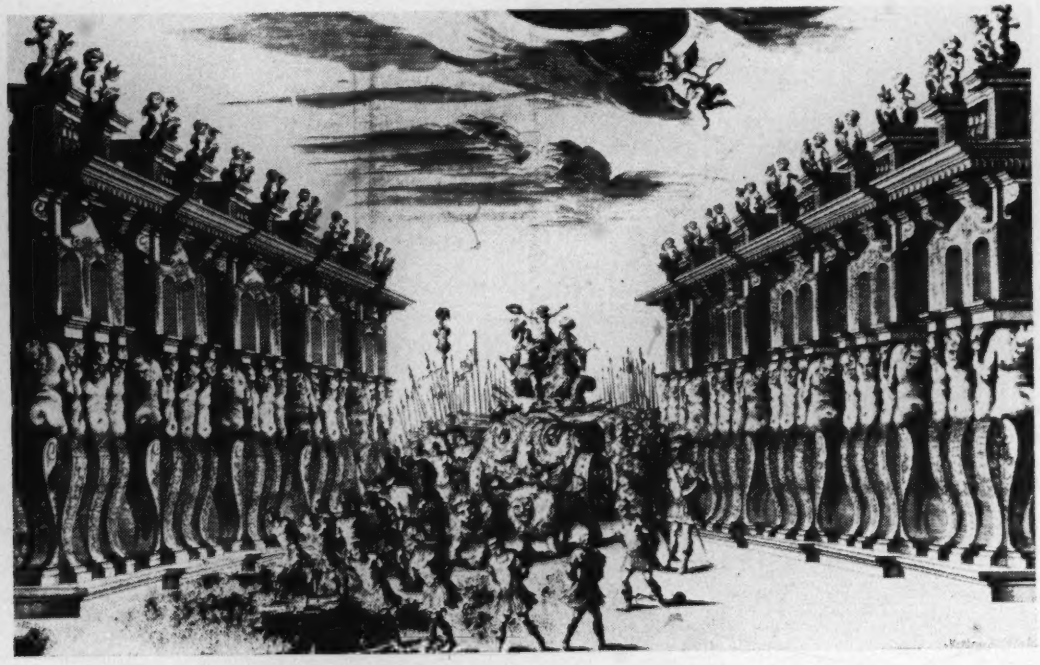
[PLATE XIV]

SEVENTEENTH CENTURY ITALIAN ARTIST *A Hell Mouth*

[PLATE XV]



LUDOVICI BURNACINI *Scene from Il Pomo d'Oro*



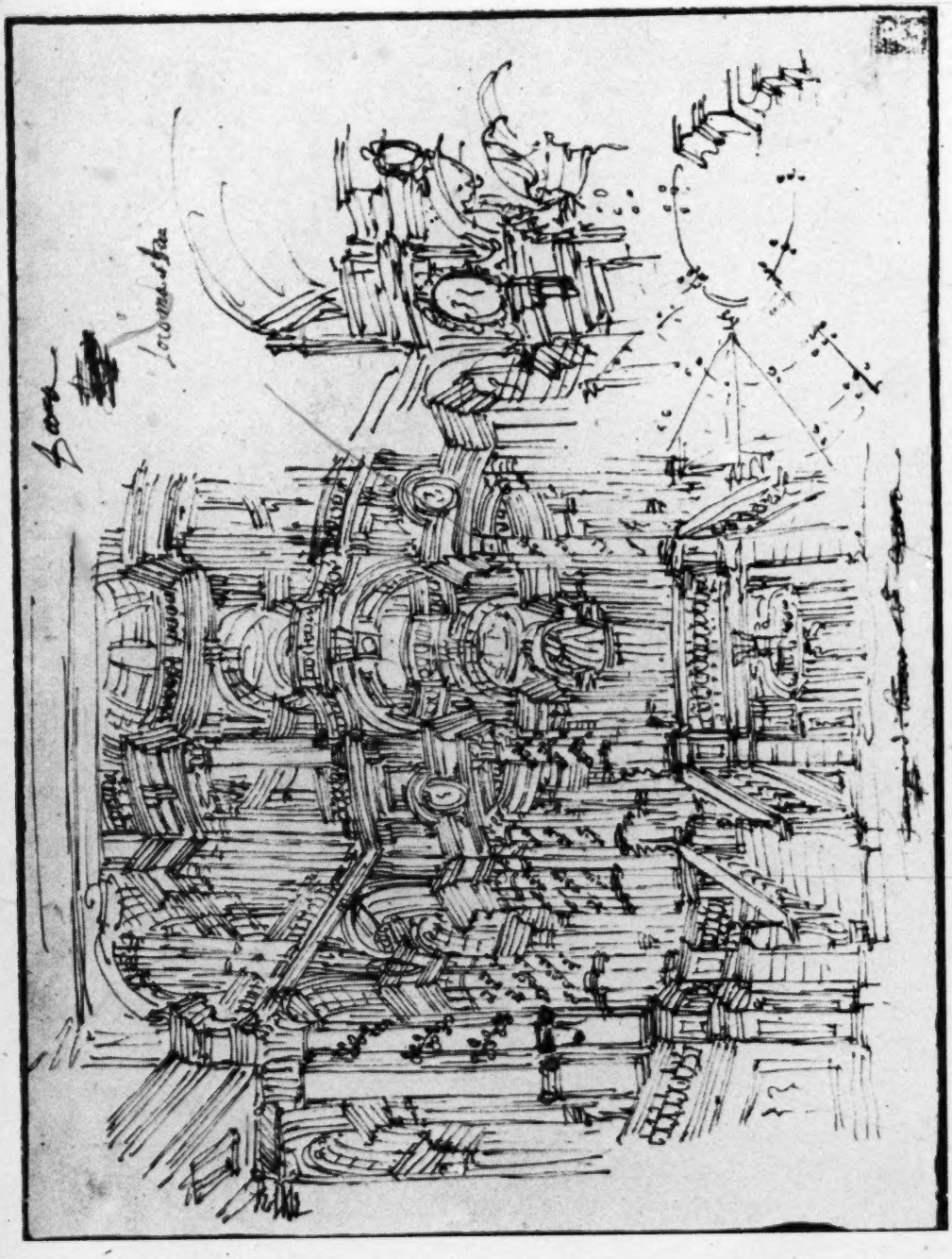
LUDOVICI BURNACINI *Scene from Il Pomo d'Oro*

[PLATE XVI]

FERDINANDO GALLI-BIBIENA

Architectural Interior Leading to a Stairway

[PLATE XVII]



GIUSEPPE GALLI-BIBIENA *Interior of a Temple of Bacchus*

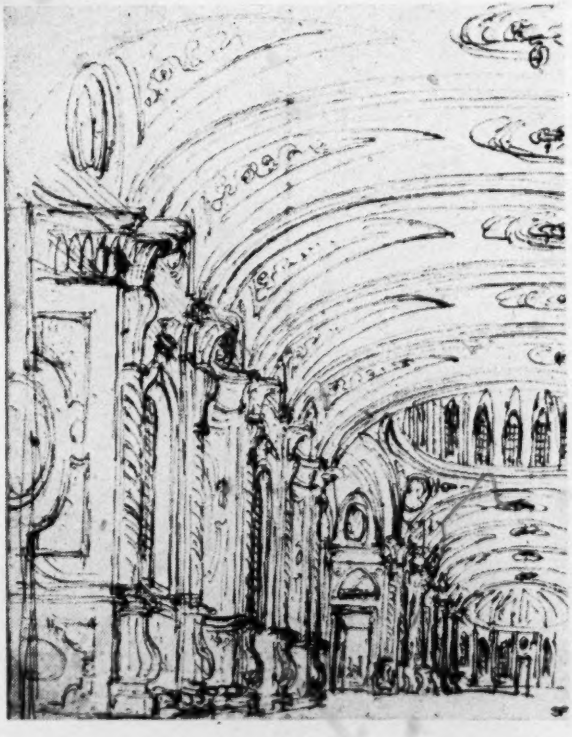
[PLATE XVIII]

GIUSEPPE GALLI-BIBIENA *Forum with Classical Buildings*

[PLATE XIX]

SOUTH GERMAN ARTIST
AFTER 1760

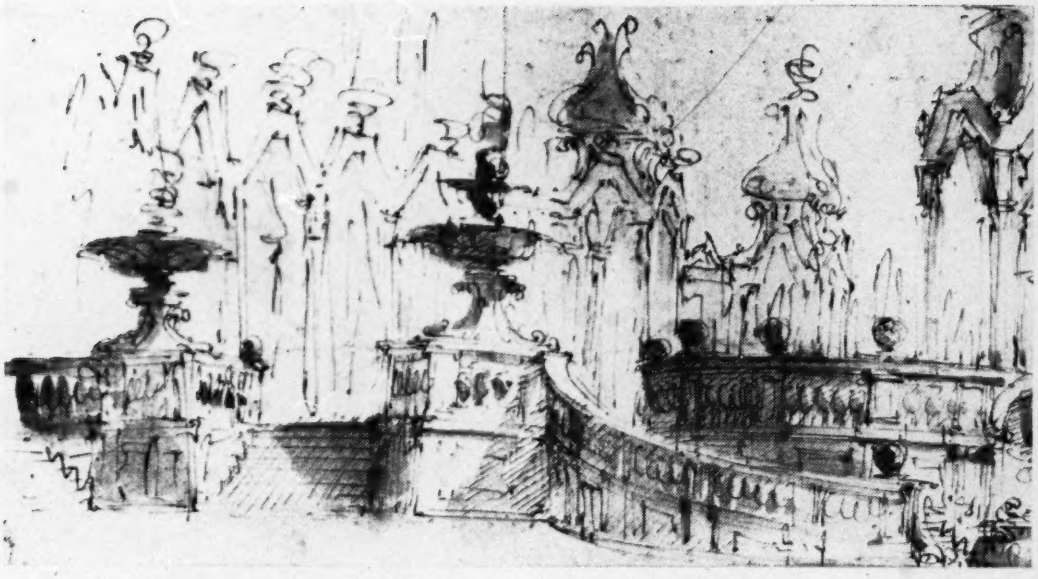
Allegorical Figures with an Architectural Background



GIUSEPPE VALERIANI

Architectural Interior

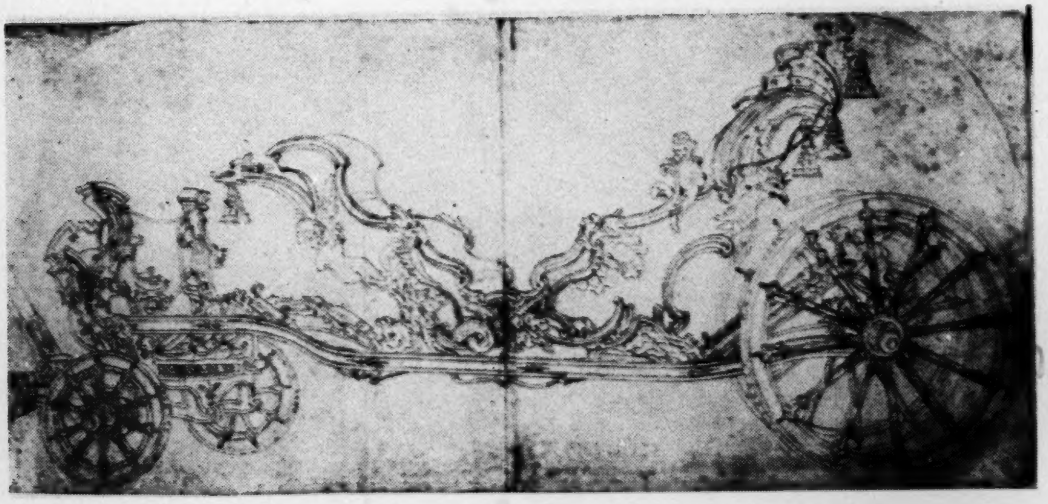
[PLATE XX]



FILIPPO JUVARA *An Architectural Fantasy*

[PLATE XXI]

ROMAN ARTIST c. 1730 *Project for the Back Panel of a Coach*



ITALIAN ARTIST c. 1725 *Design for a Carriage*

[PLATE XXII]

P. L. GHEZZI *The Famous Castrato: Il Farinelli*

[PLATE XXIII]

ITALIAN SCHOOL, Late 17th Cent. *Escutcheon with Papal Arms*

[PLATE XXIV]

CATALOGUE

NOTE: Measurements are given in inches; the height precedes the width.

PAINTINGS

1. MONSU DESIDERIO (active c. 1612-1631). *St. John the Baptist Preaching Against Pagans* (?). Oil on copper. 7⅜ x 9¼. *Literature:* Alfred Scharf, *The Fantastic Visions of Monsu Desiderio*, Exhibition, John and Mable Ringling Museum of Art, Sarasota, Florida, 1950, No. 1; Felix Sluys, *Monsu Desiderio*, Paris, 1951, No. 41.

2. *The Head of St. John the Baptist Presented to Salome.* Oil on copper. 7¼ x 9¼. *Literature:* Scharf, op. cit., No. 2; Sluys, *op. cit.*, No. 42.
   Lent by: The Walters Art Gallery. [PLATE VI]

3. FRANCESCO SOLIMENA (1657-1747). *The Continent Asia.* Oil on canvas. 36¾ x 29. This painting is similar to the *Asia* executed for the series of the Continents in the Palazzo Doria, Rome.
   Lent by: Mr. and Mrs. Robert P. Manning.

4. SOUTH GERMAN ARTIST After 1760. *Allegorical figures with an architectural background.* Oil on canvas. 24¼ x 17¼. Probably a sketch for a wall or ceiling decoration. This work closely resembles the frescoes in the dining hall at Schloss Schleissheim painted by Christian Wink in 1771-2. Literature: Hans Tintelnot, *Die Barocke Freskomalerei in Deutschland*, Munich, 1951, p. 138, No. 83.
   Lent by: Mr. and Mrs. Paul Ganz. [PLATE XX]

DRAWINGS

5. G. B. MAGANZA (1513-1586). *Old Man Leading a Boy.* Pen and brush, brown ink over lead pencil on white paper. 11¾ x 7¾. *Collection:* Moscardo.

6. *Young Prince Talking to an Old Man.* Pen and brush, brown ink over lead pencil on white paper. 12 x 8¼. *Collection:* Moscardo. Both studies appear to have been made for the Teatro Olimpico's 1585 production of *Edipo Tiranno. Literature:* Leo Schrade. *La Répresentation d' Edipo Tiranno au Teatro Olimpico Vicence 1585.* Paris, to be published shortly.
   Lent by: Mr. Janos Scholz. [PLATE I]

7. BERNARDO BUONTALENTI (1536-1608). *Theatrical Costumes.* Pen and brush, brown ink on white paper. 7¾ x 10¼. *Collection:* House of Savoia, Aosta. Drawings similar in style and mediam can be found at Windsor Castle and in the Uffizi.
   Lent by: Mr. Janos Scholz. [PLATE II]

8. *Theatrical Costume for a Florentine Masque.* Pen and brown wash. 9¾ x 14¼.
   Lent by: Mr. Donald Oenslager. [PLATE III]

9. GIULIO PARIGI (d. 1635). *Decorations for a Catafalque.* Pen and brush, brown ink on white paper. 10 x 15.
   Lent by: Mr. Janos Scholz. [PLATE X]

10. STEFANO DELLA BELLA (1610-1664). *Studies for Theatrical Costumes and Four Heads.* Pen and brush, brown and grey ink, some lead pencil on white paper. 9 x 7¾. *Collection:* House of Savoia, Aosta. *Literature:* J. Byam Shaw, "Castiglione and Stefano della Bella," *The Burlington Magazine,* XCVII, 1955, p. 325.
Lent by: Mr. Janos Scholz. [PLATE III]

11. ITALIAN ARTIST c. 1625. *Figure Studies for a Festivity.* Pen and brown ink heightened with bistre wash. 11¼ x 7¼.
Lent by: Mr. Lucien Goldschmidt. [PLATE IV]

12. FLORENTINE ARTIST c. 1650. *Three Heads with Classical Helmets* possibly part of a costume. Pencil, quill, brown ink and brush on white paper. 4¾ x 8; 4¾ x 8; 5½ x 7½.
Lent by: The Metropolitan Museum of Art, Elisha Whittelsey Collection.

13. ITALIAN ARTIST c. 1625-1650. *Project for a Classical Helmet,* part of a theatrical costume. Carbon, brush, shades of brown water color on paper. 7¾ x 7. *Collections:* Piancastelli; Brandegee.
Lent by: The Cooper Union Museum for the Arts of Decoration.

14. MANTUAN ARTIST c. 1650. *Stage frame and setting for a scene.* Pen and bistre, pencil and red chalk on paper. 13 x 18. *Collection:* Piancastelli. *Literature: Museum Chronicle,* Vol. I, No. 8, 1941, p. 284, fig. 1; Janos Scholz, *Baroque and Romantic Stage Design,* N. Y., 1950, No. 19.
Lent by: The Cooper Union Museum for the Arts of Decoration. [PLATE VII]

15. SEVENTEENTH CENTURY ITALIAN ARTIST. *A Hell Mouth in the Lower World.* Sepia, pen and grey wash. 12½ x 19. *Collection:* Freund.
Lent by: Mr. Donald Oenslager. [PLATE XV]

16. ITALIAN ARTIST c. 1650-1700. *Design for a cradle.* Black chalk, pen, ink, green, red and brown water color washes. Traces of gliding on paper. 7¼ x 12½. *Collection:* Piancastelli.
Lent by: The Cooper Union Museum for the Arts of Decoration.

17. AFTER GIACOMO TORELLI c. 1654. *Stage design for Les Noces de Pelée et de Thétis?* Counterproof of black chalk drawing. 18⅞ x 14½. *Collections:* Piancastelli;
Lent by: The Cooper Union Museum for the Arts of Decoration.

18. AFTER JEAN BERAIN c. 1670. *Palace of Poseidon.* Counterproof of black crayon drawing. 25¾ x 19. *Collection:* Hewitt.
Lent by: The Cooper Union Museum for the Arts of Decoration.

19. GIRALOMO FONTANA (active 1690-1714). *Stage Design for a Celestial Palace.* Pen, bistre and sepia wash on white paper. 17¼ x 14½. *Collections:* Piancastelli; Brandegee.
Lent by: The Cooper Union Museum for the Arts of Decoration.

20. PIETRO DI PIETRI (1671-1716). *King and Queen in a Chariot Accompanied by Soldiers and Maidens.* Pen and brown ink over black chalk on white paper. 6 x 4. *Literature: Museum Notes* (RISD), 46, 1960, No. 4, p. 13.
Lent by: The Museum of Art, Rhode Island School of Design.

21. ITALIAN ARTIST c. 1700. *Catafalque (?) in Honor of a Prelate.* Pen, ink, brush and various water colors on white paper. 19¾ x 14¼. *Collection:* Piancastelli.
Lent by: The Cooper Union Museum for the Arts of Decoration. [PLATE XI]

22. FERDINANDO GALLI-BIBIENA ? (1657-1743). *Project for a Ceiling.* Pen, brush, brown ink and grey wash on white paper. 9 x 12¼.
Lent by: The Metropolitan Museum of Art, Elisha Whittelsey Collection.

23. FERDINANDO GALLI-BIBIENA (1657-1743). *Architectural Interior Leading to an Open Stairway.* Pen and brush, brown and grey ink on white paper. 7½ x 5¼.
Lent by: Este Gallery. [PLATE XVII]

24. ANTONIO GALLI-BIBIENA (1700-1774). *Left Portion of a Theatrical Design for a Scene of Triumph.* Hard pencil or lead point and dark brown quill. 16¼ x 11½. (Inscribed in ink on back: 1721/disegno del gran Antonio Bibiena/Io Maria Ester Palli Bibiena/Bologna.) *Collections:* Mayr-Fajt; Piancastelli; Scholz. *Literature:* A. Hyatt Mayor, *The Bibiena Family,* N. Y., 1945, p. 37; pl. 48.
Lent by: Mr. Donald Oenslager. [COVER]

25. GIUSEPPE GALLI-BIBIENA (1696-1757). *Interior of a Temple of Bacchus.* Pen, brown ink on white paper. 7 x 9½. *Collection:* Piancastelli. *Illustrated: 17th and 18th Century Italian Architectural Design,* Exhibition, Este Gallery, N. Y., 1961, No. 8.
Lent by: Mrs. Jacob M. Kaplan [PLATE XVIII]

26. *Forum with Classical Buildings.* Pen, brown ink and grey wash on white paper. 23 x 36. This is one of three related drawings in this country; the other two are in the Pierpont Morgan Library and at Rockman Prints, N. Y. C.
Lent by: William Rockhill Nelson Gallery. [PLATE XIX]

27. FILIPPO JUVARA (1685-1736). *An Architectural Fantasy.* Pen and brown wash. 10¾ x 5¾. *Collection:* Janos Scholz.
Lent by: Mr. Donald Oenslager. [PLATE XXI]

28. ITALIAN ARTIST c. 1730. *Design for a Domed Circular Building.* Pen, bistre and pencil on paper. 18¼ x 15½. *Collection:* Piancastelli.
Lent by: The Cooper Union Museum for the Arts of Decoration.

29. SCHOOL OF PIEDMONT c. 1720. *Architectural detail.* Pen and brush, brown ink on white paper. 13½ x 5½.
Lent by: Este Gallery.

30. GIUSEPPE VALERIANI (d. 1761). *Architectural Interior.* Pen, light brown ink on white paper. 7¼ x 5¾. *Collection:* Fatio. *Illustrated: 17th and 18th Century Italian Architectural Design,* Exhibition, Este Gallery, N. Y., 1961, No. 63.
Lent by: Este Gallery. [PLATE XX]

31. ITALIAN ARTIST c. 1725. *Design for a Carriage.* Pencil on white paper turned yellow. 14 x 29.
Lent by: The Metropolitan Museum of Art, Elisha Whittelsey Collection. [PLATE XXII]

32. ROMAN ARTIST c. 1730. *Project for a Back Panel on the Body of a Coach.* Black chalk, pen, ink, brush and grey water color on paper. 12¼ x 19¼. *Collections:* Piancastelli; Brandegee.
Lent by: The Cooper Union Museum for the Arts of Decoration. [PLATE XXII]

33. P. L. GHEZZI (1674-1755). *Il Farinelli.* Pen, brown ink on white paper. 12 x 8. *Collections:* Goddard; Goldstein. Inscribed in the artist's hand: Farinello Napolitano famoso cantore di soprano che canto nel Teatro Aliberti nell' anno 1724. Fatto da me Cav. Ghezzi di 2 Marzo 1724.
Lent by: Mr. Janos Scholz. [PLATE XXIII]

ETCHINGS AND ENGRAVINGS

34. JACQUES CALLOT (1592-1635). *La Liberazione di Tirreno: Terzio Intermedio.* Florence, 1616. Etching by Callot after designs by Giulio Parigi. 11⅜ x 8. *Literature:* Jules Lieure, *Jacques Callot,* Paris, 1924-29, No. 187.
Lent by: A New York collector.

35. *Jason and the Mermaids from Le Combat à la Barrière.* Nancy, 1627. Etching. 6 x 9. *Literature:* Lieure, *op. cit.,* No. 580.
Lent by: Mr. Lucien Goldschmidt.

36. *Forge of Vulcan from Le Combat à la Barrière.* Nancy, 1627. Etching. 3 x 4¾. *Literature: Ibid.* No. 582.
Lent by: Mr. Lucien Goldschmidt. [PLATE V]

37-38. ABRAHAM BOSSE (1602-1676). *The Four Continents:* Europe, Asia, Africa and America. Engraving by Le Blond. 8½ x 5¾. *Literature:* Andre Blum, *L'Oeuvre graveé d'Abraham Bosse,* Paris, 1924, Nos. 1348, 49, 50 and 51.
Lent by: Mr. Lucien Goldschmidt. [PLATE V]

39. PETER PAUL RUBENS (1577-1640). *Arcus Ferdinandini . . . Pars Anterior.* Plate from *Pompa Introitus honori serenissimi principis Ferdinandi Austriaci hispaniarum infantis* . . Antwerp, 1635. Etching by Th. van Thulden. 21½ x 15. This arch was part of the décor arranged by Rubens for the entrance of Archduke Ferdinand. *Literature:* Max. Rooses, *Oeuvre de Rubens,* Antwerp, 1890, III, pp. 292-336.
Lent by: The Metropolitan Museum of Art, Elisha Whittelsey Collection. [PLATE IX]

40. JEAN LE PAUTRE (1618-1682). *Project for a Royal Bed.* Etching by Le Blond. 8½ x 11½.
Lent by: The Metropolitan Museum of Art, Elisha Whittelsey Collection. [PLATE VIII]

41. GIACOMO TORELLI (1608-1678). *Stage set for Corneille's Andromède (Act IV).* Paris, 1650. Engraving by Fr. Chauveau. 9½ x 13¼. *Literature:* Per Bjurström. *Giacomo Torelli and Baroque Stage Design,* Stockholm, 1961, pp. 147-151; illus., p. 153.
Lent by: The Metropolitan Museum of Art, Elisha Whittelsey Collection. [PLATE VII]

42. JEAN BERAIN (c. 1638-1711). *Catafalque: Mauzolée pour la ceremonie funèbre de Marie Louise d'Orléans* . . . Paris, 1689. Engraving by d'Olivar. 19 x 11¾. *Literature:* R. A. Weigert, *Jean 1er Bérain,* Paris, 1937, No .182.
Lent by: Mr. Lucien Goldschmidt. [PLATE XIV]

43. *Funeral Decoration: Représentation du portique élevé devant la Porte du Coeur pour entrer dans le Camp de la Douleur.* Engraving by Le Pautre. 19 x 11¾.
Queens College Art Collection. [PLATE XII]

44. LUDOVICO BURNACINI (1636-1707). *Prologue to the Festival Opera Il Pomo d'Oro.* Vienna, 1668. Engraving by Mathias Küsel. 11½ x 18. *Literature:* Flora Biach-Schiffmann, *Giovanni und Ludovico Burnacini,* Vienna, 1931, pp. 99-110.
Lent by: The Metropolitan Museum of Art, Elisha Whittelsey Collection.

45. *Scenes 10-13 from Act IV of Il Pomo d'Oro:* Forecourt of Palace of Venus. 10⅜ x 16¼. *Literature: Ibid.*
Queens College Art Collection. [PLATE XVI]

46. *Scenes 11-13 from Act III of Il Pomo d'Oro:* Knights in Battle. 10⅜ x 17½. *Literature: Ibid.*
Queens College Art Collection. [PLATE XVI]

47. *Scenes 3-5 from Act III of Il Pomo d'Oro:* Valley with a Rushing River. 10⅜ x 16¼. *Literature: Ibid.*
Queens College Art Collection.

48. GIUSEPPE GALLI-BIBIENA (1696-1757).
Theatrical Perspective. Inscribed: *Scena della Festa Teatrale in Occasione delli Sponsali del Principe Reale di Polonia ed Elettorale di Sassonia* from Giuseppe's *Architteture e Prospettive,* Augsburg, 1740. 13 x 18¾. Engraving by J. A. Pfeffel. (Performance for which the original design was made was given on August 20, 1719 in Dresden.) *Literature:* Mayor, *op. cit.,* p. 36.
Lent by: Mr. Lucien Goldschmidt.

49. *Theatrical Perspective with Banquet Scene in Foreground:* Sala Reale. Engraving by J. A. Pfeffel. 13 x 18¾. *Literature: Ibid.*
Lent by: The Cooper Union Museum for the Arts of Decoration.

50. *A Theatrum Sacrum: Christ before Caiphas* from *Architetture e Prospettive.* Augsburg, 1740. Engraving by J. A. Pfeffel. 20 x 13. The original design was probably made for the court chapel in Vienna. *Illustrated: Ibid.,* pl. 35.
Lent by: The Metropolitan Museum of Art, Elisha Whittelsey Collection.

51. *Catafalque for Louis XIV: Ground plan* from *Architetture e Prospettive.* Augsburg, 1740. Engraving by J. A. Pfeffel. 21 x 14.
Lent by: The Metropolitan Museum of Art, Elisha Whittelsey Collection.
[PLATE XII]

52. *Catafalque for Louis XIV: Cross section* from *Architetture e Prospettive.* Augsburg, 1740. Engravings by J. A. Pfeffel. 21 x 14.
Lent by: The Metropolitan Museum of Art, Elisha Whittelsey Collection
[PLATE XIII]

53. *Catafalque for a Hapsburg* from *Architetture e Prospettive.* Augsburg, 1740. Engraving by J. A. Pfeffel. 20 x 13¼.
Lent by: Miss Diane Kelder. [PLATE XIV]

54. C. ENGLEBRECHT (1672-1735) J. A. PFEFFEL (1674-1748). *The Free Buffet.* Vienna, 1705. Engraving. 20 x 15.
Lent by: The Cooper Union Museum for the Arts of Decoration.

FESTIVAL BOOKS

55. *Le Nozze degli dei Favola* (Musical spectacle for the Marriage of Ferdinand II Grand Duke of Tuscany and the Princess of Urbino.) Florence, 1637. Text by Coppola. Engravings after Alfonso Parigi and Stefano della Bella. *Literature:* Philip Hofer, *Baroque Book Illustration*, Cambridge, 1951, 70; Otto Benesch, *Artistic and Intellectual Trends from Rubens to Daumier as Shown in Book Illustration*, Cambridge, 1943, 46-47.
Lent by: A New York collector.

56. *La Monarchia Latina Trionfante.* Vienna, 1678. Text by Minato. Engravings after Ludovico Burnacini. *Literature:* Flora Biach-Schiffmann, *op. cit.*, p. 58ff.
Lent by: A New York collector.

FUNERAL BOOKS

57. *Funeralia Mariae II Brittannicorum, s.g. Reginae Guilielmi III* (funeral of Queen Mary II of England). Haarlem, 1695. Text by Gruter. Frontispiece and central plate engraved after Romain de Hooghe.
Lent by: A New York collector.

58. *Rélation du Service Solonel Fait dans l'eglise Royale . . . de St. Louis à Rome . . .*, 1711 (Funeral commemoration for Louis, Dauphin of France). Rome, 1713. Engravings after Daullée, Berey and Frezz.
Lent by: A New York collector.

59. *Funérailles et diverses manières d'ensevelir des Romains, Grecs et autres nations, tant anciennes que modernes, descrites par Claude Guichard Docteur es droits, et dediées à trèshaut, trèspuissant, et trèsmagnanime Prince, Charles-Emanuel duc de Savoy.* Lyon, 1581.
Lent by: Dr. Olga Berendsen.

MISCELLANEOUS BUT RELATED BOOKS

60. *Theatrum crudelitatum Haeriticorum nostri temporis* by Richard Verstegen. Antwerp, 1592. Engraved title and 29 engravings attributed to Jan Wierix.
Lent by: Mr. and Mrs. Bernard Mazel.

61. *Theatrum Universale Omnium animalium* by Henrici Ruysch, Amsterdam, 1718. 260 plates.
Lent by: Mr. and Mrs. Bernard Mazel.

62. *Theatrum machinorum nova* by Georg Andreas Bochler, Nuremberg, 1662. 154 plates.
Lent by: Mr. and Mrs. Bernard Mazel.

SCULPTURE

63. SPANISH OR ITALIAN SCHOOL c. 1700.
Frame for an entrance possibly from a theatre. Gilt wood. 82 x 38. *Collection:* Doheny, Los Angeles.
Lent by: Edward R. Lubin, Inc.

64. ITALIAN SCHOOL, Late 17th or Early 18th century.
Escutcheon with Papal arms enclosed in a border of foliage. Polychromed wood. 17 x 20.
Lent by: French and Company. [PLATE XXIV]

PORCELAINS

65-68. GERMAN c. 1745-50.
Meissen Set of the Four Continents. Hard paste. Mark: crossed swords in blue. Europe, Asia and Africa: 7½ high; America: 5½ high.
Lent by: The Antique Porcelain Co., Inc.

EMBROIDERIES

69. SEVENTEENTH CENTURY ITALIAN.
The Albicini Embroideries: Collection of 3 pieces, consisting of pilasters and a section of frieze from an embroidered room in the Albicini Palace. Forli, Italy. Gold, purple, red, blue and green silk thread with silver fringe on a white ground. 9'9" x 2'5". The frieze contains a landscape enclosed in a medallion bordered with floral scrolls. One *Pilaster* displays military trophies, banners and medallions. The second *Pilaster* contains a standing Minerva, Goddess of War, and patroness of weaving and spinning.
Lent by: French and Company.